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of North America

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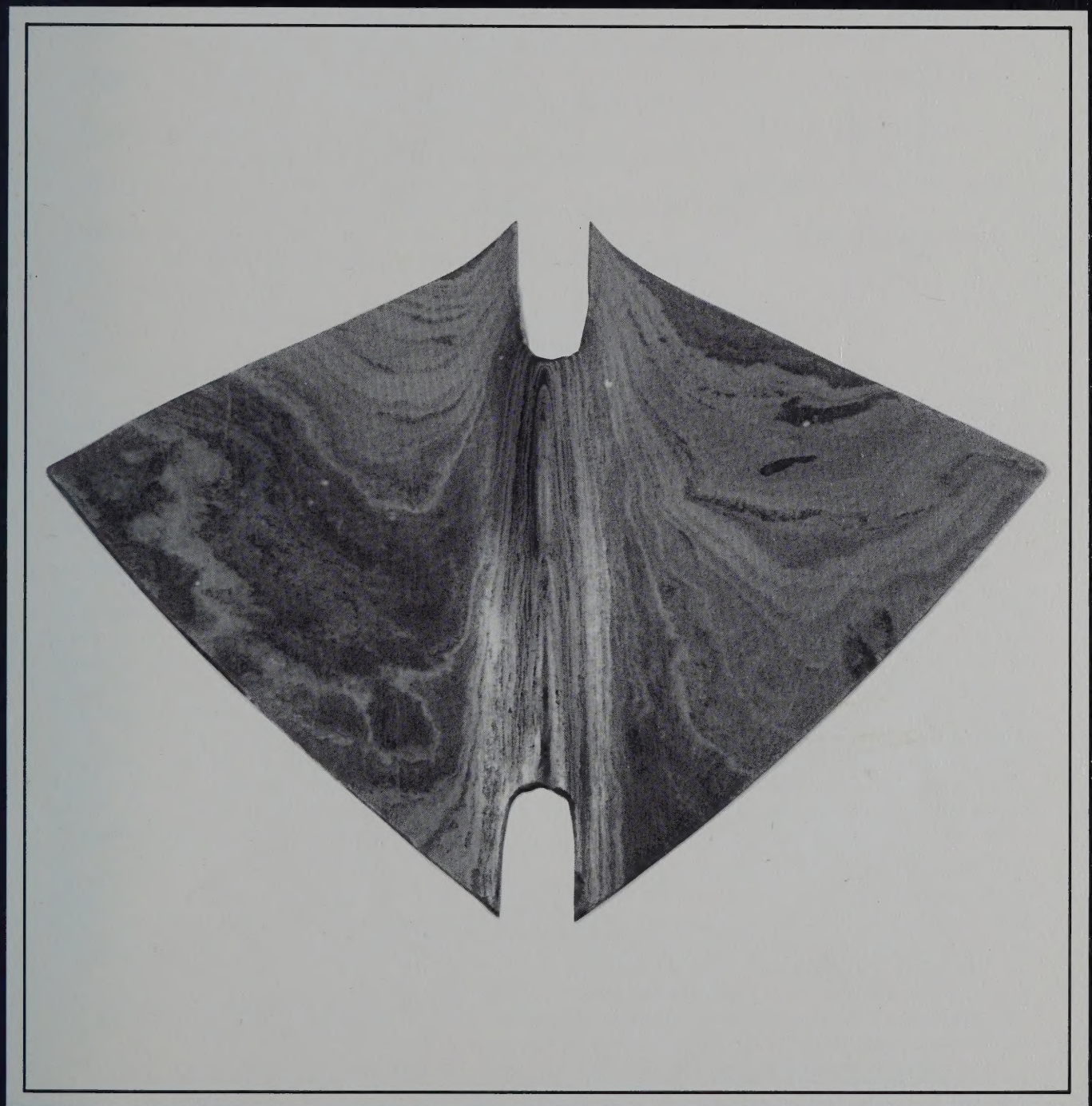

PREHISTORIC ARTIFACTS OF NORTH AMERICA

Official Publication of
The GENUINE INDIAN RELIC SOCIETY, INC.
Founded in 1964

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New Authenticity Program introduced at Cincinnati

by J.F. Berner, Editor in Chief

The often requested and long awaited G.I.R.S. "Authenticity Program" will return at the two-day Cincinnati, Ohio show to be held on June 6th and 7th, 1987. The special event is hosted by Charles S. Wagers and Paul Fritch and is expected to be a spectacular event. The show will be held at the Marriot Hotel, just off I/75 near the Sharonville Road exit and will feature Friday night set-up privileges with the show opening early Saturday for all day and again Sunday until noon. Members and guests will enjoy special programs planned by the show hosts and presented separate from the Display rooms. The highlight of the show will be the new "Authenticity Program" as introduced by F.A.C.T.™ (Fraudulent Artifacts Committee Taskforce) which will conduct the artifact examination and award the "Certificates of Authenticity" to those items which are authentic without question, in the opinion of the committee. A large number of requests for participation in this program have been received to date. The F.A.C.T.™ group has more than 20 experienced collectors who will serve on this committee.

How to enter your artifacts for authentication

G.I.R.S. members and Non-members are invited to enter their artifacts for participation in the "Authenticity Program". However, the cost of this program is higher for non-members. To enter an artifact, you must request an application from the G.I.R.S. Simply write to: **G.I.R.S./Authenticity: P.O. Box 672, Roswell, Ga. 30077.** An application will be promptly forwarded to you with complete instructions. Upon completion of the form and sending the appropriate application fee, you will be instructed when the F.A.C.T. committee will examine your artifact. Do not send artifacts to the G.I.R.S. All artifacts entered will be examined at the next G.I.R.S. sponsored event. Applications for artifacts to be examined at the Cincinnati show on June 6, 7th, 1987 must be made prior to *May 20th, 1987!*

Non-Members are permitted to attend shows.

The By-laws of the G.I.R.S. adopted in 1964 state that all society shows are closed to the general public. However, any member may invite two guests in addition to members of the immediate family. Non-members who are not acquainted with G.I.R.S. members may apply for a one time special permit through the show chairman. The only stipulation is that Non-members and guests may not display or sell at

G.I.R.S. sponsored shows. This is a privilege limited to Members in good standing. Our shows are not open to the general public to prevent Fakers and dishonest dealers from attending!

An apology for the errors in Issue One, 1987.

Unlike many archaeological journals, "Prehistoric Artifacts" is proof read three separate times. And each time an error is found; the manuscript or typeset copy is appropriately marked to guide our printer in correcting the mistakes. Unfortunately, Issue Number One 1987 was published with a number of errors, some of which were quite obvious. The most noticeable is the transposition of C.S. Wagers fine pipe with fake axe on the opposing pages. Our printer apologizes for these errors, and we apologize for our printer. We both will try for greater accuracy in this issue. Thank you for understanding.

FRONT COVER: Highly developed Class "C" Double Notched Butterfly Bannerstone made of Bluish gray and Black banded slate. Measuring 6⅝" in length and 3⅝" in heigth, this artifact has extremely thin wings tapering to less than ⅛". Found in Darke County, Ohio, it was collected by Dr. Rollin H. Bunch, H.C. Wachtel and Hugh Huff.

Collection of Ron Ammerman, New Castle, Indiana

"an Open Letter to our Membership"

Publishers of Journals receive hundreds of inquiries on a regular basis, and many are answered on an individual basis. However, many go unanswered in the minds of our general readership. An often repeated question is what happened to the "Redskin"? The "Redskin" in the mid-seventies became somewhat an unpopular term with Native Americans and the Society deemed it necessary to change the name. This change and the erratic publishing of a journal caused many former members to lose interest in the G.I.R.S. With 1984 becoming a year of non-publishing; the membership vanished. Today, many former loyal members are rejoining the G.I.R.S. with the demonstration of the society having published Ten (10) consecutive issues since January 1985 without interruption. Hundreds of letters pour in praising the present status of G.I.R.S. and our official publication *"Prehistoric Artifacts.* While we began humbly in 1985 with a few articles and some excellent photography; today in this issue we are featuring sixteen brief articles and a wealth of information.

While our publishing costs are high, we have not raised our annual Membership Dues, nor have we cut any corners to lower the quality of our publication. Nor do we intend to do so! We are reinstalling our "Authenticity Program" at the forthcoming CINCINNATI ARTIFACT SHOW, and we have assisted our own Society and many others in dissuading fraudulent materials and non related items from the show.

Now we are taking stock of our posture in the Artifact preservation and collecting hobby. You as a member of G.I.R.S. do have a voice in the affairs of our Society and as we approach the nineties, we want your input. If changes are important to the affairs of the G.I.R.S. and the hobby we would like to make those contributions. And if we are due criticism, please tell us what we need to do. As your elected President, you have my solemn promise that I and your Directors will do the utmost to see that the GENUINE INDIAN RELIC SOCIETY progresses to become a truly viable force in this collecting fraternity. Let us hear from you so each of us can look back with pride as the G.I.R.S. enters the Twenty-first century.

Sincerely yours,

John F. Berner
President

FIG: 1

"This Birdstone was found by Peter Bozung about 1900 on their farm in Kent County, Michigan, north of the town of Lowell. The farm was along Flat River near Falesburg Park. Peter gave it to his eldest son Henry who died in 1986 at the age of 90. Henry, before his death, gave the birdstone to his eldest son Alvin. Mrs. Ken Spaulding purchased the birdstone from Alvin as a birthday gift to her husband Ken Spaulding who had been trying to acquire the artifact himself for over 20 years".

Collection of Ken Spaulding, Ionia, Michigan

Ed Note: The beak of the bird is truly unique and features drilled "eyes" or nostrils on each side of the head. Slightly larger than actual size photo shown to illustrate detail.

"What is it?"

by E. J. Neiburger

While on a trip to California, I came across an elegantly sculptured "fetish" (e.g. bird shaped stone) made out of a light charcoal colored stone. The fetish was smooth, with a surface (and feel) similar to well polished slate. The object was 9.8 x 2.5 x 2.0 cm in size, weighed 35 grams (about 1 oz.) and had a specific gravity of 1.43 (displaced 24.5 cc of water). It was found exposed on a sand dune near the ocean with no other observed artifacts or evidence of prehistoric habitation.

FIG: 2

The Answer: it is a Zoospore pod from a Kelp plant. This is one of many natural objects which could be mistaken for an ancient artifact.

Editor to Editor

I wish to let you know that you have my wholehearted support in your endeavor to make the G.I.R.S. a clean society. Your efforts are to be applauded. Only time will tell if the efforts we all put forth to clean up the hobby will have any effect.

There is really only one type of person who would not support your efforts, but then those are the ones we want to get rid of anyway.

Using a committee to make judgements and rulings is a good idea. That reponsibility should not be expected of any one individual. Further, the experience you related about the well-known individual who knowingly peddles fakes, and whom no one wants to broach the subject to; is a common occurrence at every big mid-states show I've ever been to. If you really want to clean up the hobby, these people will simply have to be barred. There so often seems to be a tightly knit web between the well known fakers and the crooks, and big-time collectors.

In using your committee system, I would like to pass on the unwritten rules that we go by here in Pennsylvania at our annual IACAP (Indian Artifact Collectors Association of Pennsylvania) show. We too use a committee to rule on artifacts. We get more of a rounded view, different opinions and lots of experience to draw upon. We certainly do not have the problem you will face, for we allow no dealers at this show. We do of course have collectors that have purchased items (some of which are questionable). It can be added that we have a non-malicious approach. Artifacts are judged on their own merit. It is not our intention to offend, although I'm sure this happens.

Following is a list of guidelines that I use when evaluating an artifact:

1) Visual comparison with like specimens that may be present.
2) Visual comparison with mental images of like specimens seen in the past.
3) Visual inspection of material of manufacture.
4) Reliance on past knowledge of artifact type, which includes shape, size, material of manufacture, known area of occurrence and what is known about the type in the area where found.
5) Reliance on past experiences with the artifact type in reference books.
6) If possible, input from others.

Any artifact which the general consensus favors is allowed to stay out on display and/or to be used in competitions. Any artifact which does not receive the necessary backing of the committee is either put away or used in our display of questionable items. This could mean some good artifacts may be condemned to the gray area, at least until additional positive proof is forthcoming, for anything that can't be proven fraudulent but is suspicious must be denied status. To accept such items would be to set a precedent, and also setting yourself up as an expert in the process.

The best defense against fake artifacts is knowledge, and hands-on experience. I encourage everyone to get out, go to meetings, go visit other collectors, visit museums, etc., anything to gain further exposure to artifacts and actually handling them.

When buying anything, one should have an intimate knowledge of that artifact type, where it is found, what is made of, etc. Naturally, as the fakers become more adept of producing things to proper specifications even all of this may be negated. Which leads to the importance of proper documentation.

That's all for now. I look forward to contributing to the efforts of the G.I.R.S. in position of Northeast Editor. Our show here in Pennsylvania is quite unique, and next issue I'll share with you how it is run. Until then, take care.

Sincerely,

Gary L. Fogelman
Editor/Publisher
INDIAN-ARTIFACT MAGAZINE

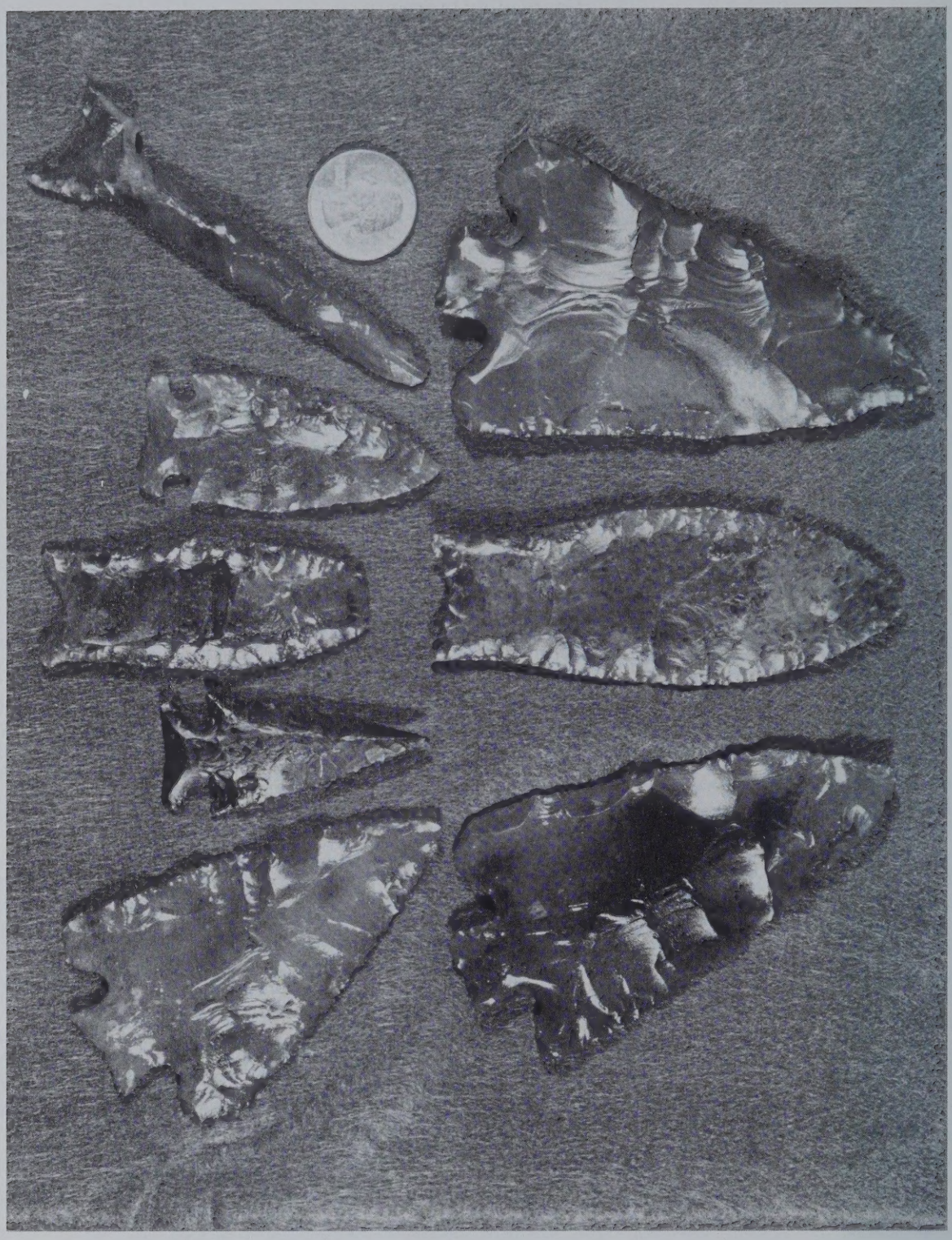


FIG: 4

These points were found in a river in south Alabama near Dothan. The man who found them had been digging through the sand into the gravel and screening for points. There were several "Cotaco Creek" type points similar to the 3 pictured. Many of these points are translucent and the flint is good quality. The right central Clovis was broken and reworked anciently.

Collection of Bobby Boone, Headland, Alabama

The Relic Collector
by Bob Hougland

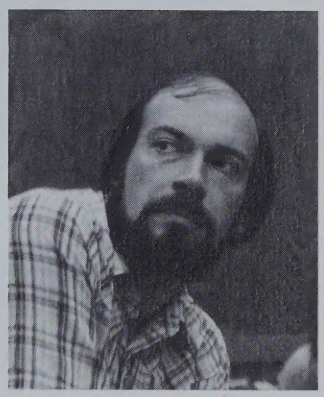
Over the years that I have collected Indian relics, it has become evident to me that relic collectors are a pretty good bunch to know. I think I have met more people by being a collector than in every day life. Also, I think I can honestly say I have met more "good folks" through relics than anywhere else. I can't explain it, but that's the way it is. I have given a lot of thought and most of the people I call friends these days are some how connected with relics. Perhaps it is because we share a common interest, some of my fondest memories are the times I have spent with other collectors.

I have had the good fortune of seeing some of the finest collections in the midwest and visiting with their owners. I have met their families and have been asked to sit down at their table. Now some of these folks hardly know me, yet I was asked to eat at their table! I can't say this for many of the people I meet on the street or know here in town for many years.

I enjoy most a visit with a fellow collector and spending the day talking rocks. Other than my own collection, I get the most pleasure from such visits.

Many farmers who have given me permission to hunt their land have become good friends of mine. Some of them have a few rocks or even a small collection. Some have become interested because of my hunting and at the end of the day I would stop and show them what I had found. A few became interested enough to take some of the journals and learn more about the people who lived on the land they now own and farm. Often they find it hard to believe the age of those items they have found in their own fields.

Many collectors are unselfish folks (contrary to popular belief) for they not only share their relics for us to examine and share their knowledge, they do even better than that. There have been times when I have seen a fine relic for sale and have been a little "light" in the billfold. Knowing how much I wanted the artifact, I have been loaned the money I need with nothing more than "pay me when you can, or send it to me when you get home". Now, I can't say this for the local utility company or the people who hold the mortgage on my home! I think this says something for the people in our hobby. I know I am not the only person this has happened to.



For those who are just getting started in our hobby and are wondering if they would enjoy taking time to go to a relic show, I say "Yes", give it and us a try. You will get to see some fine relics, talk to some folks who can answer your questions, and get to meet some fine people. There are relic shows all over the midwest, I'm sure there is one close to you.

Now I remember the first relic show I attended. I had been hunting for a few years and had seen some small local collections. When I walked in and started to look at all the fine displays that were there, I could hardly believe my eyes. I never dreamed that prehistoric man had such fine tools. I guess they knew it was my first time at a show as I was the only one walking around with my mouth open! They were very cordial and glad to answer my questions. After that trip, I knew I wanted to keep going back and some day own fine pieces like those at the show.

Collectors these days need to have a little patience; good relics are hard to come by. Even if you have the funds, good authentic relics are always the first pieces to go, leaving those of lesser value. The number of collectors has increased steadily in the past years so the chance of getting there ahead of someone else becomes less with each new member of the hobby. I personally have been guilty of having too little patience and have paid the price for it, ending up with something I didn't want, a Fake. Take your time and you will have a collection you can be proud of. After all, isn't that the reason we collect? Take your time, enjoy your hobby, and meet some nice people you will soon call friends.

Hematite Artifacts

Illustrated are two artifacts made from the very interesting material known as hematite. Hematite is a very dense form of iron ore that was used by the prehistoric Indians to manufacture numerous artifact forms. None of which are plentiful. Plummets and hemispherical cones were apparently the most common artifact forms manufactured from hematite. However, several other types of artifacts are known to be made from hematite, including the grooved axe and gorget shown here. Hematite artifacts have been found in almost all areas, but the greatest concentration seems to be in Missouri.

The two-hole gorget shown here is very rare. It is dark blood-red in color with a flat under surface (shown) and a slightly rounded upper surface. Much wear can be noted on the inside of the perforations toward the center of the gorget. There are 61 tally marks on the edges of this 4-5/16 inch gorget. One of the previous collectors of this gorget, Dr. Stanley Copeland, had this gorget illustrated on the cover of *Ohio Archaeologist* in May 1969.

The illustrated three-quarter grooved axe is only 4-3/16 inches long by 3-1/8 inches wide, yet it is a very heavy 2-1/4 pounds. The hematite from which it is made is a silvery gray color with a metallic luster. It was formerly in the E.L. Renno and Dr. Stanley Copeland collections. It also appeared on the cover of *Ohio Archaeologist* in July 1969.

FIG: 5

Collection of David and Beth Edwards
Muncie, Indiana

Another point of view

by Eddie Hunter

This article is in response to an article written by C.S. Wagers on the subject of bone implements. Perhaps my viewpoint will shed new light on the subject. I am a Taxidermist and in my trade the use of animal parts is an everyday experience. I have also excavated several caves and rock shelters, many of my finds have been illustrated in "Prehistoric Artifacts". With this background and experience I offer some theories and conjectures regarding the use of bone implements. My special thanks to C.S. Wagers for without his efforts, I would not have been prompted to respond. I refer to Issue No. 4, Volume 20. My theory is that if these fine specimens were ever shot with a bow, they would simply not fly true. They lack the weight required to retain a true arrow flight and most are curved which would hamper their effectiveness.

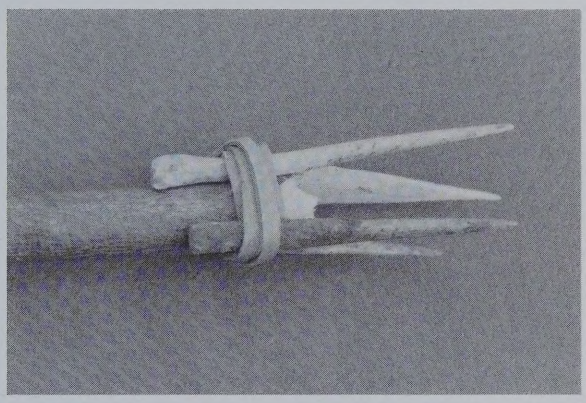
The artifacts known as Bone Awls have come under much speculation as to their actual usage. One exception is the antler arrowhead which is hollowed out. Their shape and weight is ideal for this use. The drilled base suggests they were hafted. There is litle dispute on this point.

Flint was the most available material and widely used for arrowheads. Flint points cut and slash with deep penetration and much damage is done to the quarry resulting in quick hemorrhage. I don't believe bone provides the same characteristics.

The Bone Implements in question are often found in quantity in trash or fire pits, kitchen middens, or with deer bone residue. Typically made of the cannon bone; for arrow head hafting I believe it would have required additional weight for true flight pattern, so if ancient man would go to this much trouble, why not merely use flint to "Kill two birds with one stone" so to speak.

With all these negative aspects, I have looked for a more practical use of these artifacts rather than for the purpose of killing animals. The truth of the matter is that more time is spent processing and eating game than was spent in actually harvesting. This is why more bone tips are found in the deer bone residue along the Florida River systems than arrowheads. This is also true basically anywhere the artifacts are found.

Let me continue with the theory. With the exception of the obvious Hairpins and Needles, most bone awls are highly polished at the tip but the base is not and often slightly decayed, or left unworked by the maker. Many awls are obviously burned by fire, and many are so grease soaked they are black in color. It is the grease and constant use polish which preserves these artifacts. But why are they so highly polished at the tips and not at the base? What if four or five were fastened on a stick like the photo illustration? Wouldn't this make a dandy fork to hold your meat while cooking it over an open flame? In my excavation experiences, such awls are found in near proximity if not directly within fire pits. As to the reason why the base is not very well polished; it is because it was protected by the haftings. I also suspect that several thrusts with such a handy tool would tenderize the meat quite nicely while cooking.



Now for my reason why such bone artifacts are so plentiful in the Florida River systems. This is where the prehistoric peoples dumped their trash from everyday living, otherwise the campsite would have become quite "gamey". The water and silt protected these relics from decay along with deer bones in the trash pits.

Finally, I ask you; how many bone dart or arrow tips have you seen that were broken in prehistoric times from the impact with the game? We have much evidence of broken flint tips and bases clearly showing the results of impact fracturing. By comparison, the majority of the bone awls or "tips" are found intact. This indicates to me a much more delicate use of the tool. Since meat in ancient times had to be processed and consumed efficiently and sparingly, I believe "forks" came in handy in the same way as do our modern tools.

In conclusion, there was very little waste in ancient times as many broken deer bones lay testimony to the retrieval of the marrow. Ancient man wasted very little for many reasons, one being that if something was wasted or not used to its full potential, this would have a bearing on the success of the next hunt. If we had the same thought in our wasteful world today, I'm sure it would be a better world.

FIG: 8

Three quality Bannerstones, all made from Reddish-Brown Banded Claystone and Highly polished.

(Top) Blending triangular form. Found 1967 by Tom Smith under a rock shelter in Tishomingo County, Mississippi. Measures 2-1/4" length, 2-1/2" width, 1-1/8" thickness.

(Middle) Blending Triangular form. Found in April 1981 by Philip Cross along Hayes Creek near the Crenshaw Place (Airport site) Montgomery County, Mississippi. Measures 3-1/2" length, 1-7/16" width, 1" thickness.

(Bottom) Shuttle type. Found in 1950 by Warren Davis on the Tommy Lambert place located approximately six miles northeast of Aberdeen, Monroe County, Mississippi. Measures 4-3/8" length, 1-7/8" width, 7/8" thickness.

Badlands Projectile Variety

by Les Ferguson

Here are a dozen different and distinct types of projectiles found in this partial five state area of Western South Dakota, Western North Dakota, Western Nebraska, Eastern Wyoming and Montana. In addition to these distinct varieties, several other types of flint projectiles are occasionally found while surface hunting.

In any area, vastly different cultures and points can be identified and may be similar in shape. I often wondered if this meant that they are closely related, or are they completely unrelated in culture and time. Being as though the design characteristics may appear similar from an outline standpoint, it is often the case that one thousand or more years may separate similar appearing distinctive typology. In order to become truly familiar with point typology, a person must spend a great deal of time evaluating the shapes of projectiles, other associated finds and artifacts, camp site debris before coming to any type of conclusion. The repetitive occurances more than anything else often proves the early diagnosis of culture affiliation.

It's always extra exciting to find a point on the surface like many of us regular hunters do and simply by looking it over we are able to say "that's a Scottsbluff #2 and it should be about 8000 years old".

While there have been some scientific archaeological studies in this area, but a few of the dozen illustrated varieties have been named, identified or given approximate ages. While some of these types have been previously identified for other areas, I suppose these from the Badlands will fit the same classification.

FIG: 9

A dozen unnamed, unidentified projectile types found in a 5 state area of the Badlands.

Collection of Les Ferguson, Hot Springs, South Dakota

FIG: 10
Beautifully crafted Points and Knives of Obsidian. The left two points feature a triangular cross section and are three-sided. These spike-like points are found in Panama. The other two knife forms which are similar to those found in the United States are found in graves in Mexico.
Courtesy of Greg Perino, Idabel, Oklahoma

The Honbarger Obtuse Angle Pipe

by Rodney M. Peck

This obtuse angle pipe was excavated by Mr. Wayne Honbarger of Salisbury, North Carolina in the Summer of 1986. This fine artifact was discovered in the middle Piedmont Region of North Carolina, and is made from a brownish Steatite (Soapstone).

This type of pipe is referred to as "Obtuse Angle" because the bowl forms an obtuse angle with the platform stem of the pipe. Both bowl and platform are decorated with incised lines with a "Square within a Square" design predominating. Approximate time period of this specimen dates 450 to 700 AD.

FIG: 11
Obtuse Angle pipe, Brown Steatite, North Carolina
Collection of Wayne Honbarger

The Sugar Bush Finds

by Barry L. Goodwin

These projectile points and knives and double notched winged slate bannerstone were found by a Mr. Wilbur Perry Billman approximately 1940 in Girard Twp., Branch County, Michigan. The particular site is part of the old family Sugar Bush Wood lot. The various ages of the artifacts indicate the site contains many thousands of years of occupation by prehistoric man. Of particular interest is the Dark Green and Black Banded slate bannerstone which features very exquisite workmanship.

FIG: 12
The Sugar Bush Finds from Branch County, Michigan.
Collection of Barry L. Goodwin, Coldwater, Michigan

Collector, Archaeologist, Student or ???

by C. S. Wagers

Sometime ago, during a visit to Colonel Raymond Vietzen's Indian Ridge museum, a poster caught my eye. While I cannot recall the exact quote, it went generally like, "Collectors we are not, archaeologists we are somewhat, students we are always."

The context of that little poster has stayed with me and has caused me to explore my own interests, driving forces, and actions. It has also provided a good deal of insight for me into the behavior of others interested in our hobby and the wide range of differences in individuals.

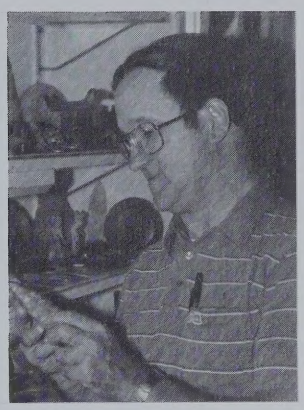
Looking around my relic room, there is no question that I am a collector. Pack rat might be a more appropriate term.

An archaeologist? I do try to record, photograph, and preserve. I'm sure that many "professionals" would say I plunder, rob, and destroy. However, when a professional uses a backhoe to excavate a site, that is acceptable because they "don't have the time or funding for this job to do it right." The war between the professional and the collector is a subject all its own.

I think on the archaeologist aspect, I am a knowledgeable amateur. If the professional chooses to work with me, we will both learn something. If they choose to consider me a plunderer, robber, etc. then everybody loses.

A student? That one really hits home. For me, a tremendous part of my interest is in the learning, studying, understanding, and putting the whole thing together in my mind. How is Ft. Ancient different from Mississippian? How are they similar? What is the connection between Adena and Hopewell? The inquiry is endless.

While I take pride in the artistic value of my collection, I also have a lot of material of mainly a study type of interest. For example, at the auction of the Parker Melvin collection, I paid a rather large price for a very rough Ft.



Ancient pot. The pot was from the famous Fox Field site in Mason Co., Ky. and is one of the very few whole or near whole pots from that site. A friend came up later with the comment, "Why on earth did you pay that for that pot? You could have bought ten good Arkansas pots for what you paid for that one."

The comment caught me by surprise. I responded with, "It's what it is and where it's from!" I was coming from a place of being a student. Having the opportunity to handle and study that pot over the months as part of a larger collection of Fox Field material has taught me a lot about the site, Ft. Ancient pottery, and the differences between Ft. Ancient and Mississippian.

There are without a doubt many other forces or motives which drive relic enthusiasts. When I look around, I see things like the thrill of discovery, competitive spirit, the love to wheel the deal, and others all at work. Perhaps as you make the drive home from the next relic show, you too will find it interesting to ponder the differences in the folks you have been with and even what is going on within yourself.

The McIntosh Cache

by Rodney M. Peck

The cache of flint knives pictured here were excavated in a cave (rock shelter) in Lee County, Kentucky by Mr. Carl McIntosh. The 10 knives were manufactured from Carter Cave flint and measure between two and one quarter inches in length to as large as three inches in length. Six of the ten knives show fine workmanship, while the other four appear somewhat unfinished. Based on the most diagnostic type, the entire cache probably dates to the late archaic period of time.

FIG: 13
Cache of Carter Cave flint knives or preforms found Lee County, Kentucky.
Collection of Rodney M. Peck, Harrisburg, North Carolina

Southwestern Pottery Dating
Part I: Tree Ring Dating
by A. J. Wesolowski

Many Southwestern Prehistoric cultures lived in the forests with an abundance of large trees. A.E. Douglas, a University of Arizona Astronomer who specialized in Sun spot activity discovered a correlation between this activity and climate on earth. Annual tree rings varied in thickness as the climate varied; being thicker in the wetter years.

By comparing living trees, he could go back in time some 5000 years in 1904 and by matching up many logs from Cliff dwelling charnel logs and other wooden objects, scientists have a complete Southwestern Tree Ring dating chart going back in time to 59 BC.

Pottery found in structures containing wood samples thus are very accurately dated. The following tabulations is a rather complete listing of accurately dated pottery types. In Part II, we will discuss another method of dating pottery in sites which have no local forests, such as the many desert cultures. These lists are most valuable to the student of archaeology since a site can be immediately dated merely by observing pottery sherds.

DATED POTTERY TYPES

Dated by seriation

NAME	SPAN	PERIOD OF ABUNDANCE
Adamana Brown	early 300's	
Alma Neck Banded	600-700-950	
Buff Black-on-red	850-1000±	?
Chaco Black-on-white	1070-1130	?
Citadel Polychrome	1115-1200	1115-1180
Deadmans Black-on-gray	900-1115	960-1100
Deadmans Fugitive Red	775-1150	850-1150
Elden Corrugated	1085±-1200±	1100-1180
Forestdale Red	600-700 period	
Gila Plain	300-1350	300-1350
Gila Polychrome	1300±–post 1400	?
Gila Red	pre 1200–post 1400	?
Gila White-on-red	1200-1400 general period	
Jeddito Black-on-orange	1275±-1400	1300-1400
Jeddito Black-on-yellow	1300-1625	?
Kiet Siel Polychrome	1200-1300	?
Kowina Black-on-white	1200-1400	?
Lino Fugitive Red	575-775	?
McDonald Corrugated	1100-1300	1100-1200+
Mancos Black-on-white	900-1050	?
Medicine Black-on-red	1075-1125	?
Mesa Verde Black-on-white	1200-1300	?
Mogollon Red-on-brown	775-950	875-925
Pinto Polychrome	ca. 1200-1250	?
Puerco Black-on-red	1030-1175	1050-1125
Salado Red	1300-1400	?
San Francisco Red	750-950	750-950
Sholow Black-on-red	1050±-1200	?
Sikyatki Polychrome	1375-1625±.	?
Sosi Black-on-white	1075-1200 (not well dated)	
Sombrito Brown	400-700 period	
Tonto Polychrome	1250±-1400	1300-1400
Tularosa Black-on-white	1100-1250	1100-1250
Tusayan Black-on-red	1050-1130	1050-1130
Tusayan Polychrome	1100-1300	1150-1275
Verde Black-on-gray	1050-1200 or 1300	?
Woodruff Red	600-700 period	

FIG: 14
Human effigy hooded waterbottle with well defined pendulous arms and hands, excavated by Jim King at the Crosno site, Mississippi County, Arkansas. Collection of Mary Jayne & Charles Wagers

Copper Bracelets and Beads from Kentucky Child Burial

Forty-five pieces of prehistoric copper were excavated in the poignant burial of a child, along the Ohio River in 1970, at Ashley bottoms, Smith Mills, Kentucky. They were the only items in the grave. They were found by John Walker, sold to Richard C. Murray, Quincy, Illinois, and bought at the Murray auction by Captain Thomas H. Miller in September, 1984.

The set consists of twelve bracelets, ranging from 3 to 1.9 inches in diameter; some are multiple coiled. There are thirty-three rolled sheet beads, in length from 2.5 to .75 inches; interestingly, they were formed purposefully in a funnel shape, probably so they would fit one-inside-the-other on the string, in a way the maker thought attractive. Copper ornaments are among the rarest of finds in burials, and represented real wealth to the owners.

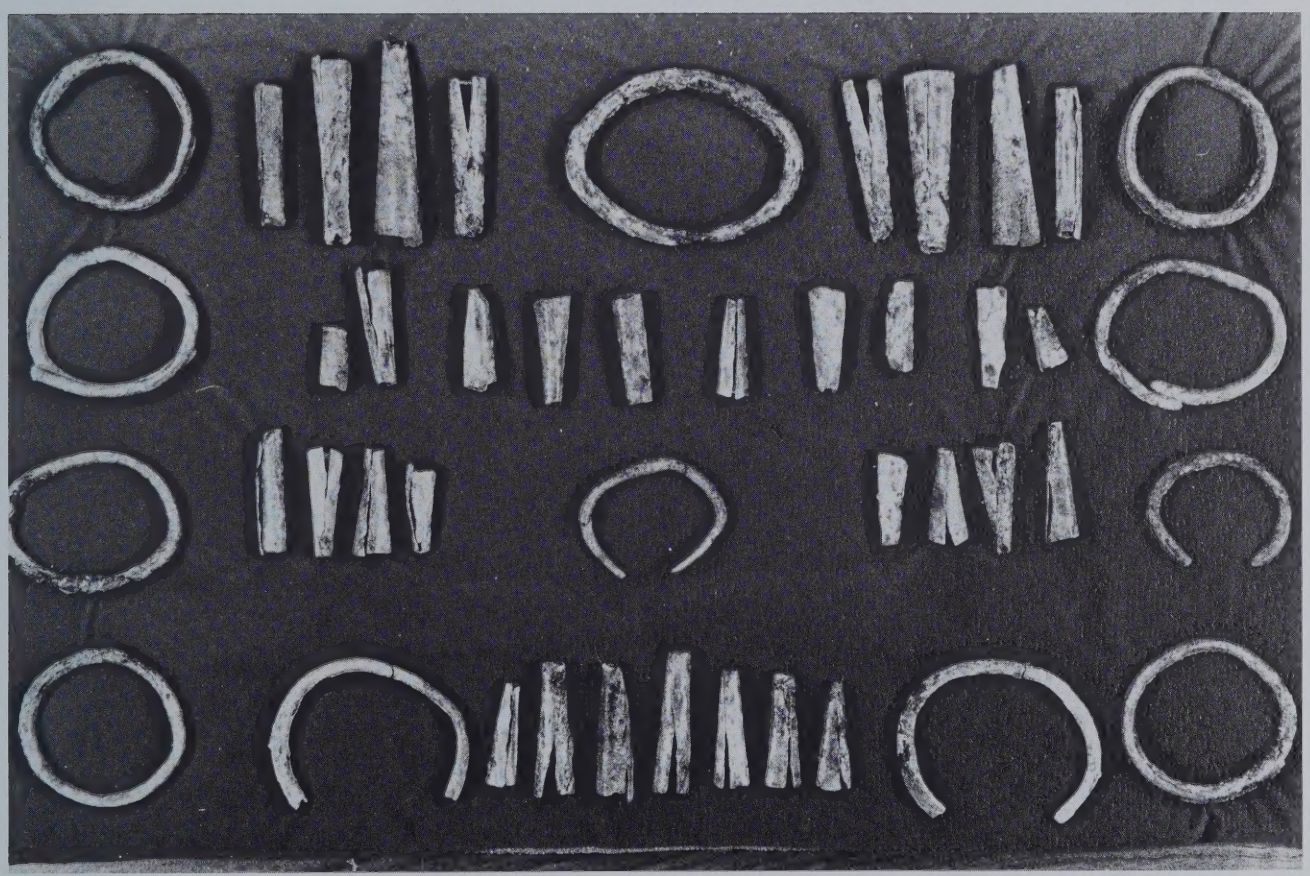


FIG: 15
These fine genuine Indian relics are in the collection of Captain Thomas H. Miller, U.S. Navy, Aiea, Hawaii.

Disposing of your collection.

by Floyd B. Lyerla

Although none of us like to think of it - there comes a time when the collection we have diligently put together (and value very much) will be disposed of. Since neither my wife, nor my son were ever smitten with the fever; I knew it would be my singular decision.

I know from personal experience that museums have several artifacts stored for every one on display. I finally decided it would be appropriate for me to be repayed for some of the time and gasoline expended. Further, I could use the income from the sale of my collection to defray a portion of my son's upcoming college attendance. I did not have a list of the 'big' collectors. Having attended a number of estate auctions, I decided to investigate that aspect of disposal. I wrote to several Indian Artifact auction services I saw advertised in publications to which I subscribed and requested information. After considerable deliberation, I selected one which I felt held the most promise. The clincher was the "minimum bid relics" section. The comment included was as follows: "Relics minimum bid restriction is a reasonable amount less than true market value".

I was so naive I did not even place a minimum bid restriction on some of my top pieces. Just to show how things went, two nice old catlinite pipes sold for 1/5th to 1/10th of what I had anticipated. A great deal of the auctioneer's time was devoted trying to, and frequently unsuccessfully - to sell numerous minimum bid items consigned by others. As the auction stretched on, the numbers of buyers decreased. Towards the end, once treasured artifacts were being lumped together and practically given away. I wound up purchasing a number of my own items.

A recap of my auction experience might prove beneficial to other collectors contemplating collection disposal.

(1) Don't be misled by potential quoted prices in advance of sale.
(2) Pin down what can be charged for expenses (and require an accounting as part of your contract).
(3) Make sure the consignee does not accept a large number of minimum bid items in addition to yours (from a combined consignor group). A drawn out auction can be disastrous.
(4) Don't be surprised if the accounting comes out different than expected.
(5) Don't assume anything, even if it is in writing!

If you want to know more, drop me a line:
LTC Floyd B. Lyerla, 235 South Minnesota, Columbus, Kansas 66725.

THREE BIRDSTONES

Collection of Bill and Margie Koup

TOP CENTER - This long (5-3/4 in.) birdstone was found in Wells County, Indiana. It is made from green lightly banded slate. The neck and head are huge in comparison to the rest of the body. It also has the unusual feature of a very thick tail that is triangular in shape. The earliest known collector of this birdstone was Leslie Hills of Fort Wayne, Indiana. It has also been collected by Edward Payne, Dr. Rollin Bunch, Dr. T. Hugh Young, Cameron Parks, The Indiana State Museum and William T. Brown. Earl Townsend featured the birdstone on page 415 of his book called *Birdstones of the North American Indian* in 1959.

LOWER LEFT - This typically shaped birdstone was found in Allen County, Indiana. It is made from brown banded slate and is 3-3/4 inches in length. Even though it is not highly banded, the prehistoric artisan used the flow of the bands to determine the ultimate contour of the head, back and tail. The early history of this birdstone has been lost. It first appeared in print in Virgil Russell's *Indian Artifacts* published in 1951. At that time the owner was H.E. Fronville of Watseka, Illinois. It later was collected by Charles C. Smith who owned it at the time of its publication in Townsend's birdstone book on page 419.

LOWER RIGHT - This animal type birdstone was found in Auglaize County, Ohio. It is made from dark green highly banded slate. It was prehistorically broken by the Indians. The "bridge" between the holes at both ends of the birdstone were broken out. It was repaired by drilling a hole through the top of the neck. The first known collector was W.O. Emery, a chemistry professor at Wabash College in Crawfordsville, Indiana. Emery later became a chemist for the Department of Agriculture in Washington, D.C. While in the Emery collection, this birdstone was illustrated in Warren K. Moorehead's *Prehistoric Ornaments of the North American Indian* which was published in 1917. It was later collected by Ladow Johnston and Dr. Stanley Copeland. *Birdstones of the North American Inaian* shows this specimen on page 655.

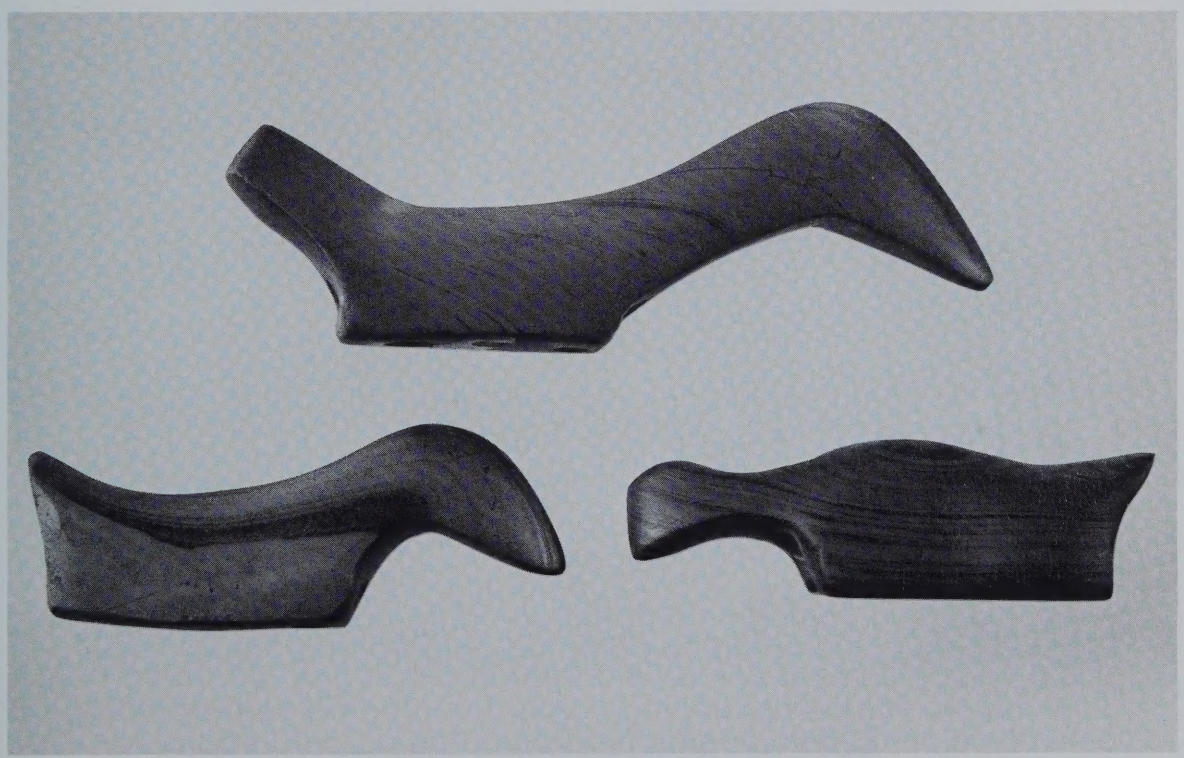


FIG: 16

FIG: 17
These artifacts were found in a Rock Shelter in Northern Mexico and illustrate very valuable diagnostic information. Shown full size, the Dart shaft features the projectile with the original hafting in place. The knife, while separated from the wooden handle shows its original form of juncture.
Courtesy of Greg Perino, Idabel, Oklahoma

Kentucky Cave Gorget
by C.S. Wagers

The constricted center gorget shown is one of the finest and most archeologically significant relics to be found in Kentucky in recent years. It is made of cannel coal as is typical of this type. It was found in a rock shelter in Rockcastle, Co., Ky. around 1983.

After passing around and being on the market for a number of years, it now rests in a Wagers case. The piece was restored a few years ago by Kenny McNeal of Dayton, Ohio.

Constricted center gorgets are very rare in Kentucky. At 10" long, this is the largest of the type from Kentucky which the author knows of. The largest of the type I am aware of, it is from Mercer Co., Ohio and is 11" long. It was found by Moorehead on the breast of a skeleton in a gravel pit. According to Converse's *Ohio Slate Types,* the length of this type of relic is usually less than 5".

Converse also says "All currently recorded specimens of this extremely scarce and unusual gorget type appear to come from the Glacial Kame area of northwestern Ohio." This points to a very significant link between the Glacial Kame culture of Ohio and a similar, contemporary culture in Kentucky.

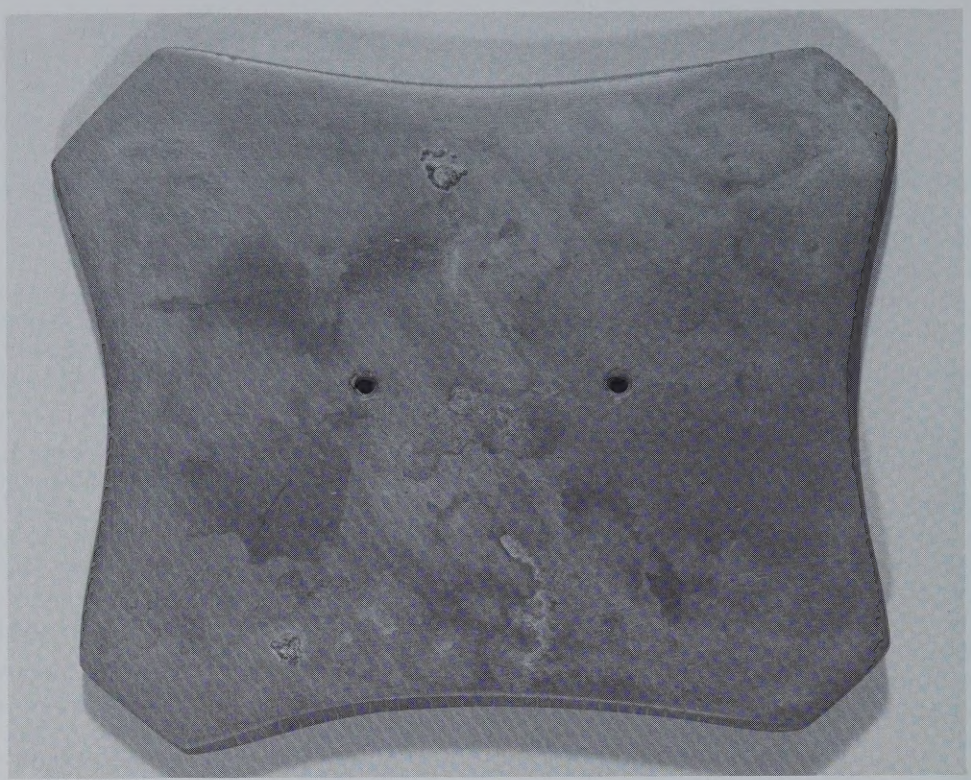
As the culture in Ohio derives its name from the practice of burying its dead in glacial kames, we call the Kentucky counterpart Kentucky Cave as they seen to have chosen caves and overhangs as their burial locations.

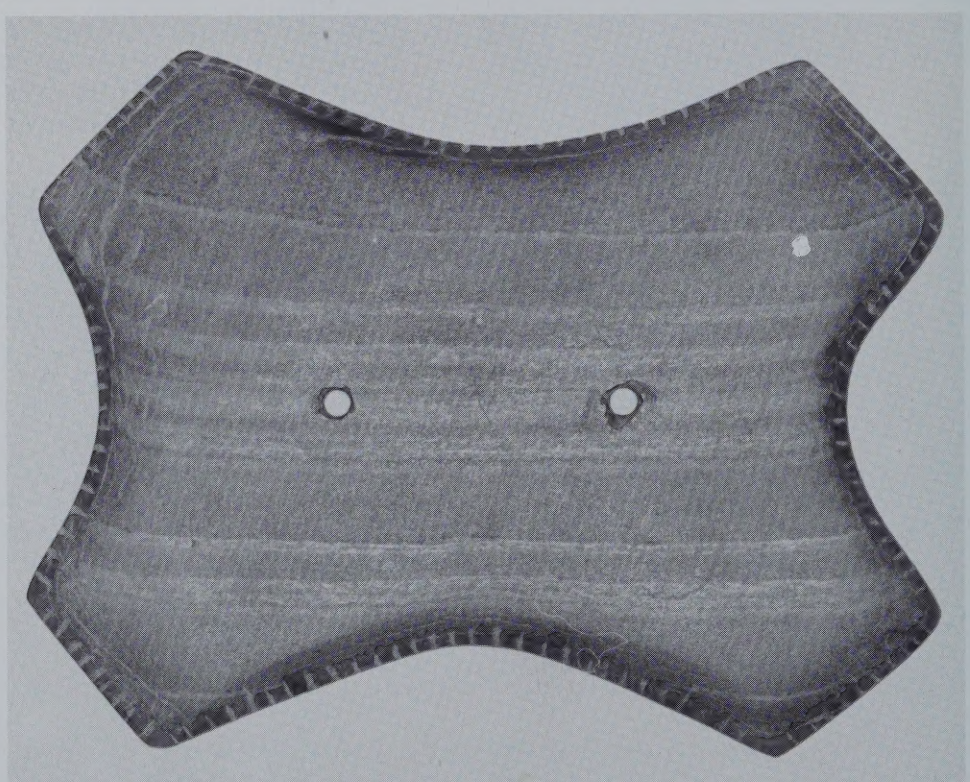
The writer knows of three other broken constricted center gorgets from Kentucky. They are from Boone Co., Montgomery Co. and Madison Co. All are made of cannel coal. At least two of these were surface finds. Other Glacial Kame type relics have been found in some of the well known caves of south central Kentucky.

The Glacial Kame culture seems to be primarily of the late archaic period with some overlap into the Adena time frame. Kentucky Cave appears to also be late archaic.

1. Converse, Robert N., *Ohio Slate Types,* Archaeological Society of Ohio, 1978.
2. Converse, Robert N., *The Glacial Kame Indians,* Archaeological Society of Ohio.

FIG: 18
10" Cannel Coal Constricted center gorget from Kentucky Cave.
Collection of C.S. Wagers, Fairfield, Ohio





FIGS: 19 & 20
Fake Southern Gorgets being offered in Tennessee, Alabama and Georgia. These examples are easily indentified by a very rough bottom side and the inclusion of "tally" marks surrounding the edges.

"Facts about Fakes"

by John F. Berner

To what lengths man will go to deceive another. This is the 10th in a continuing series of episodes written to aid our collecting fraternity in recognizing to what lengths the purveyors of fraudulent material will digress in order to turn a handsome profit. While the subject of the fabulous Southern gorgets in the marketplace has been the topic of previous segments of this specialized topic, and I thought adequate descriptions accompanied the writing; many persons have approached me and said, "Why don't you show pictures of these artifakes so there will be no doubt in my mind?" You know, maybe the descriptions were not as adequate as I perceived!

Not being a native southerner, I have learned that fine gorgets and pendants are very scarce in the south. While many of my close southern friends told me so, I was very reluctant to believe such statements. After nearly a dozen years, I now am a believer, Fine gorgets and fine pendants south of the Mason/Dixon line are truly a scarce artifact, and consequently they command very premium prices. While the Northern and Midwestern counterparts are not common in terms of fine quality pieces, the sheer numbers available have kept the values on the conservative side. What has all of this got to do with fakes? When the value or the rarity of an artifact is extreme, this provides a splendid opportunity for deception and reproductive manufacturing. So goes the Fakers.

Recognizing that fine gorgets would command outstanding prices, a busy little lithic workshop in middle Tennessee has set about to meeting market demand. They also created certain new styles that were very popular. While heralded as Adena "Reel" gorgets, they failed to realize that they had produced a "hybrid". The shape is diagnostically "Hopewell" or "Copena". The perforation is Adena conical style. So the makers were tripped up on a technicality. And to add some ceremonial significance, they added tally marks all around most of these specimens. They also aged a few with some artificial patination to look old. And were they timid about pricing these catastrophe's? Not at all! A number of them have sold in excess of $1000 per fake.

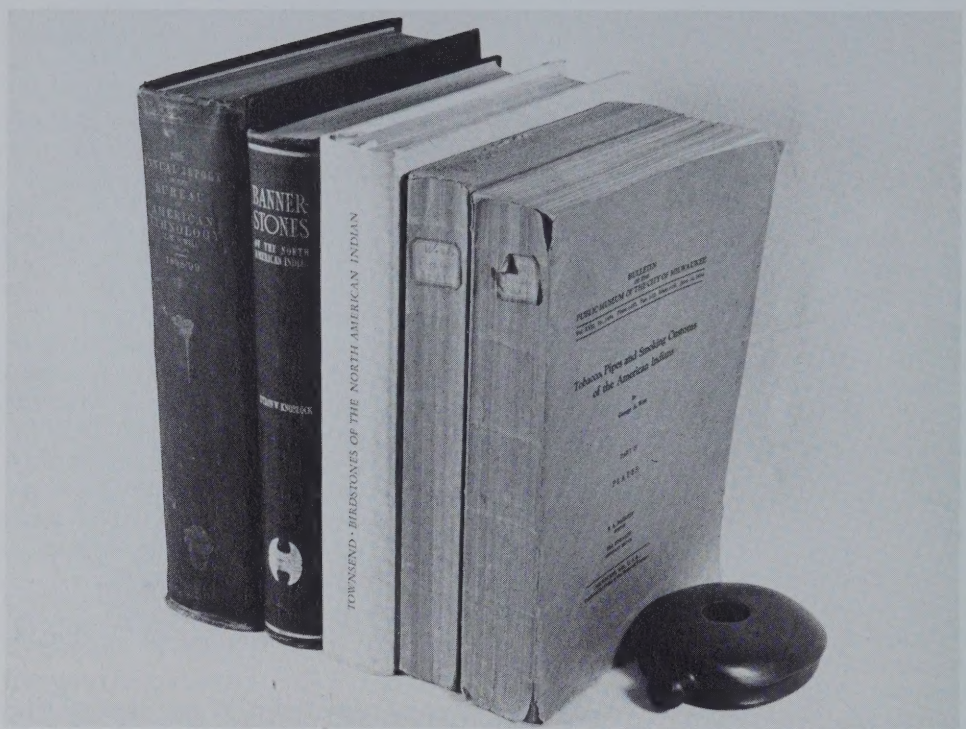
Not satisfied with meager success, the Fakers are now offering expanded center "Hopewell" style gorgets made of cannel coal which is much easier to work than the hard brown shale. And for those who like caches, there are a number of sets now available in groups (3 and 4 in various sizes). And most are strategically engraved with lines, figures, etc. plus the usual trademarked tallys around the perimeter.

Recently, I was presented a Fake Bird Great pipe by a fine Tennessee collector as a donation to the G.I.R.S. Educational program. While not too impressed with the piece itself, I was more than impressed with the information that accompanied it. It seems that the seller was willing to go all the way to close the deal. He allowed himself to be photographed with a Notary Public who attested to his sworn statement that in fact his Grandfather had found the Bird pipe some sixty years previous. The seller signed his name and swore the oath that the information was true. Under similar circumstances, most of us would have been taken in. Unfortunately, the pipe was very similar to others now in the G.I.R.S. Fake collections, and probably were made by the infamous Tennessee factory.

The moral of this story is make very sure you are dealing with an honest person, especially if there is the slightest doubt about the authenticity of the artifact you are interested in acquiring. And should you have any doubt about person or item, best leave both alone!

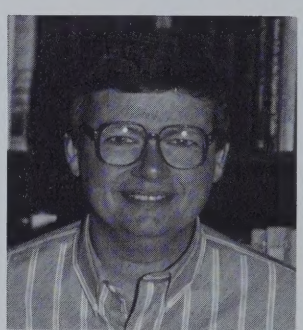
Archaeological And Artifact Reference Books
Part III: The Specialized Studies

by Bill Koup



As stated previously, one of the purposes of this continuing series on archaeological and artifact reference books is to bring to the attention of the reader some of the more outstanding examples of fine old archaeological publications that might otherwise go unnoticed. However, this will probably not be the case with this installment on the specialized studies. The collector of prehistoric eastern artifacts who claims ignorance of these publications has surely been storing his head in sand. With the exception of the more recent (in-print) flint-type publications, three of these works are quite possibly the best known and most widely used reference books on prehistoric eastern artifacts ever published. A casual glance through the pages of all popular archaeological periodicals can verify this claim. At least one of these books is cited as a reference in almost every issue.

The specialized studies are, as the categorical name implies, the thorough research and study of only one particular class of artifact. Many writers on archaeology never attempt such a task. Doing a general study on a fairly wide variety of artifacts and cultural material is easier and involves less risk than an indepth



study on one specialized topic. The authors of the following specialized works have all spent countless hours in research and date gathering. Two have taken risks in presenting their sometimes controversial theories on the possible use and purpose of the artifacts presented in their respective studies. But the reward for their efforts has been great. Perhaps not in financial gain, but in the satisfaction of knowing that as long as people are concerned and interested in our continent's prehistoric past, they have made a significant and lasting contribution to the body of archaeological knowledge. I urge you to read and study the "classics"!

A. TWENTIETH ANNUAL REPORT OF THE BUREAU OF AMERICAN ETHNOLOGY, 1898-1899, "Aboriginal Pottery of the Eastern United States", W.H. Holmes

This great report on aboriginal eastern pottery by W. H. Holmes is certainly the most obscure of the four specialized works reported on in this paper. About three fourths of this enormous book is taken up by this report. It was prepared during the 1890's and was originally intended to be a part of the Bureau of American Ethnology (BAE) annual report no. 12. This was the monumental study of the mound builder Indians by Dr. Cyrus Thomas that answered many nagging archaeological questions once and for all. Due to changes of plans and a greatly increased volume of data, the pottery report by Holmes was delayed until 1903 when it was finally published as the major part of BAE no. 20.

The first 80 pages of this report are a general study on the manufacture and ornamentation of all forms of eastern pottery. Holmes gives an interesting narrative of the various types of materials used in prehistoric pottery making. He shows how baskets, textiles, cords, paint and finishing tools were used to complete and ornament the pottery vessels of the prehistoric peoples.

The remainder of this work is basically a fine catalogue of pottery types found in every geographic region from the Mississippi River eastward. Holmes uses very little text space speculating on the cultures and customs of the people who made the pottery in which he is so intensely interested. But, what Holmes does offer is a superb photographic essay with descriptive text on all significant pottery forms found in the eastern United States. There are hundreds and hundreds of pottery specimens illustrated in this book. In just the Middle Mississippi Valley Group alone, there are more than 250 pottery vessels shown. Even though the Middle Mississippi Valley Group is the featured and the best illustrated group, all other sections of the eastern United States are represented by numerous specimens.

The photographic plates are all printed on very heavy glossy paper showing great detail in nearly all examples. Even though this book is 84 years old, the photographic plates show no signs of fading or discoloring. The text pages however, do show signs of aging.

In order to profusely illustrate this report, Holmes called on the collections of numerous prestigious museums and private collections. Among the museums represented in this work are: The National Museum, Washington, D.C.; The Peabody Museum, Cambridge, Massachusetts; The American Museum of Natural History, New York City; The Museum of Art, Cincinnati, Ohio. Among the well-known old-time private collections represented are: W.H. Phillips, General Gates P. Thruston, Warren K. Moorehead and W.M. Beauchamp.

Even though Holmes lumps all pottery forms from each geographic region together, irregardless of cultural or temporal differences, this is a fine reference work. The modern reader must remember that this project was completed in the last century when little or no scientific archaeological research had been done in many areas of the United States. In his section on pottery of the Lower Mississippi Valley, Holmes made the point that virtually nothing was known about the prehistoric cultures and their pottery from this area. However, the fine photographic record that Holmes has left us more than offsets any perceived inadequacies of the text. If you have an interest in prehistoric eastern pottery or wish to learn more about it, then you should pursue this fine work. As Warren K. Moorehead said in his own *Stone Age in North America* in 1910, "Professor Holmes's "Aboriginal Pottery of the Eastern United States" will be taken as the last word on the subject".

B. TOBACCO, PIPES AND SMOKING CUSTOMS OF THE AMERICAN INDIANS, George A. West, 1934

This 1934 study was originally published as a bulletin of the Milwaukee Public Museum in two volumes. Volume I being the text portion and Volume II the photographic plates. In the original publication format, both volumes were published with insubstantial paper covers making this very rare publication even more rare in its original form due to the fact that many surviving copies have been re-bound in hardcover. Irregardless of covers, this book is exceedingly scarce. Even the photographically inferior 1970 reprint is out-of-print and difficult to obtain. However, owning the reprint is far better than not having the publication at all.

Reasons for this book's continued popularity are several. First, it is a well researched and written book. Mr. West begins by detailing the history of tobacco since Christopher Columbus discovered the aboriginal Indians of the Caribbean Sea using it on his first voyage to the western hemisphere in 1492. West discusses the use and cultivation of tobacco and its subsequent spread throughout Europe and the rest

of the world. He then turns his attention to the use of tobacco by the prehistoric and historic American Indians. He narrates many fascinating accounts and speculations (most documented) on how the Indians used both dry tobacco and smoking tobacco in all manner of rituals and spiritual ceremonies throughout most of this hemisphere.

Second, the organization, classification and description of all forms of prehistoric pipes is done in an orderly, logical and thorough manner. A good example is the tube pipe. There are many existing variations of this type of pipe. West uses 25 pages in describing these forms that are found in many areas of North and South American along with numerous accounts and speculations on their ceremonial and ritualistic uses. And this does not include the photographic plates in Vol. II that illustrate the tube pipes. The same format is used for the other major categories of pipes along with additional comment and description of notable examples.

Third, the photographic catalogue of aboriginal pipe forms in Volume II is superb. There are 257 heavy stock high quality photographic plates. Each plate shows an average of 4 or 5 specimens. All photographic plates are separated by a thin tissue page printed with all essential data on the pipes shown in the opposite photo plate. This is all tied to the corresponding section of text in Volume I where each plate is also discussed to some degree.

Fourth, to my knowledge, nothing else exists that begins to approach the magnitude and quality of this study. There are other nice publications showing numerous pipe forms, but they are generally limited to only the specimens from one institution or collection. *Tobacco, Pipes and Smoking Customs* goes much further. It shows the notable specimens from 27 North American museum collections and 26 private collections.

For these reasons, *Tobacco, Pipes and Smoking Customs of the American Indians* by George A. West is a highly desirable classic study that is unfortunately very rare. I would urge the Milwaukee Public Museum to reprint this book again, as there is a real need for more collectors and students of aboriginal pipe forms to have access to this magnificent work.

C. BANNERSTONES OF THE NORTH AMERICAN INDIAN, Byron W. Knoblock, 1939

As a reader of "Prehistoric Artifacts" I am sure that you are at least familiar with Byron Knoblock's famous bannerstone book. I might even venture a guess that more than half of you have this book in your personal library and are well aware of its enormous worth as a reference work on this most fascinating artifact. For this reason, I will not take up space here to tell you what you probably already know, but to omit mention of this classic specialized publication would truly be unpardonable.

We can all be happy that Mr. Knoblock chose to publish his book in a quality, durable binding. The original 1939 bindings are approaching 50 years of age, and most of the well-used copies I am familiar with are holding up beautifully with frequent use.

Speaking of bindings, there are at least five different ones of which I am aware. Knoblock had all the pages of his book printed in 1939. He then had these pages bound in five different cover variations at two different times. I have been told a super-deluxe edition exists that was used by Knoblock to present to his close friends and associates. Only a very few of these were published. Knoblock also produced a deluxe edition with special cover and slipcase. These too are very rare. His third cover variation is the first edition which was published with a red cover and a dust jacket. The fourth variation is the familiar blue covered edition that Knoblock chose to call the popular edition. Much later, in 1965, when Knoblock's supply of these editions were exhausted he had the remaining original pages bound with a green cover. Despite all the various cover configurations, the quality of the contents is identical. The potential purchaser of this superior publication should keep this in mind as there is nothing more or less to be learned from one variation to the other.

This book has enormous value as both a reference work and a leisure time wish book. I often find myself dreamily turning the pages of the bannerstone book thinking how wonderful it would be to have that one in my relic case, and that one, and that one, and. . .

D. BIRDSTONES OF THE NORTH AMERICAN INDIAN, Earl C. Townsend, Jr., 1959

There is probably nothing I can say or write that hasn't already been said or written about Earl Townsend's brilliant *Birdstones of the North American Indian.* Even so, one more rave review won't hurt.

Mr. Townsend begins by giving an interesting historical account of birdstones and their pos-

sible uses from their first appearance in print in *Ancient Monuments of the Mississippi Valley* by Squier and Davis in 1848 up to the time of this book's publication in 1959. Townsend used Chapter IV and V to discuss in depth two widely regarded theories on the possible use of birdstones. Chapter IV thoroughly details how birdstones may have been used as weights attached to atlatls or spearthrowers. This is similar to what William S. Webb proposed for the possible use of bannerstones based on his archaeological work at Indian Knoll in Kentucky. In Chapter V, Townsend discusses the theory he prefers on birdstone usage. He shows how they may have been used as atlatl handle grips. In 1983, Townsend wrote in the pages of this journal that he knew of no new evidence that would convince him to change his conclusions on the atlatl handle grip theory. Whatever their true purpose, Townsend must be complimented for his fair treatment of all creditable theories.

Townsend then methodically details all birdstone finds known to be associated with other cultural remains. Each site is discussed in a scholarly manner without making premature conclusions based on scant evidence. Photographs of this material are usually presented along with the text.

The final portions of the text are devoted to how the prehistoric Indians manufactured birdstones and how, when broken, they were often salvaged into usable objects. Townsend concludes by providing the very interesting and educational section on fraudulent specimens. Not only does he illustrate numerous fake birdstones, he also gives a fascinating account on the history of fraudulent birdstones from the Guffey period up to the time of publication.

Part II of *Birdstones of the North American Indian* is the masterful catalogue of birdstones. Townsend has illustrated an enormous number (I have no desire to count them all) of authentic birdstones from the United States and Canada. Each birdstone has been skillfully photographed with a scale notation on each photographic plate. Each one has been succinctly described as to provenience, material and significant attributes as well as other pertinent data. The birdstones are organized first by country and state or province, then by type and form. For instance, bust birdstones from Indiana are all shown and described within the same section. A brief description of each birdstone's significant data is always found on the opposing page. By classifying and grouping in this systematic way, the student of birdstones can quickly learn much about specific types of birdstones or what types of birdstones are found within a certain geographic area as well as general size and shape characteristics.

This scholarly, interesting and visually stimulating book deserves a place on the shelf of all interested students of North American prehistory. Unfortunately there are more interested students than there are books. Only 700 copies of this book were published and its purchase can be somewhat stressful. However, having this book on your shelf and being able to consult it whenever the need arises certainly beats the "old days" when this author made frequent visits to the reference department of the Fort Wayne Public Library with a pocketful of dimes to feed the photo-copier as a means of returning home with at least a small part of the knowledge packed into this volume.

As an afterthought. . .Wouldn't it be nice if Mr. Townsend decided to publish his own fabulous birdstone collection as a companion volume to his birdstone book in a matching cover and format? Mr. Townsend, may I reserve the first copy?

In the next installment of this continuing series of classic archaeological and artifact reference book reviews, I will be taking a look back at a few of the great archaeological studies of the eastern United States. Until then. . .keep reading!

REFERENCES

1. *The Stone Age in North America,* Vol. II, Warren K. Moorehead, 1910, page 247.
2. *Indian Knoll, Site Oh 2, Ohio County, Kentucky,* Univ. of KY, W.S. Webb, 1946.
3. "Prehistoric Art", Vol. XVII and XVIII, 1982-83, Page 33.

Ed. Note: Nearly a year ago to date Earl Townsend gave me a letter written to him by a friend complimenting the publication of the "Birdstones of the North American Indians". Earl thought it might have a place in "Prehistoric Artifacts". Till Bill Koup's review of Mr. Townsend's work, I have not found a place to use the contents. Now I think is the time.

June 13, 1959

Dear Earl:

At last you sigh with relief - "Birdstones of the North American Indians" was awaiting my arrival from work last evening and the wife had neglected her afternoon of cleaning, looking it over.

I would say it is a monumental work and makes a nice pair of volumes with Byron Knoblock's "Bannerstones of the North American Indians", the both of which I consider to be the best prepared and instructive of any books heretofore published on our interesting hobby.

I wish to be one of the first to congratulate you on the publishing of a much needed book - its scope of coverage, bibliography, references and research shows that you did more dwelving into the fascinating subject of the enigma of the birdstone artifact than anyone heretofore. It should be a much sought after book now on, and will fill a much neglected void in archaeology which everyone seems to have been afraid to touch in the past.

May your next production be even better, if possible, and may all my good wishes from past pleasurable association go with you.

Very sincerely yours,

H.C. Wachtel

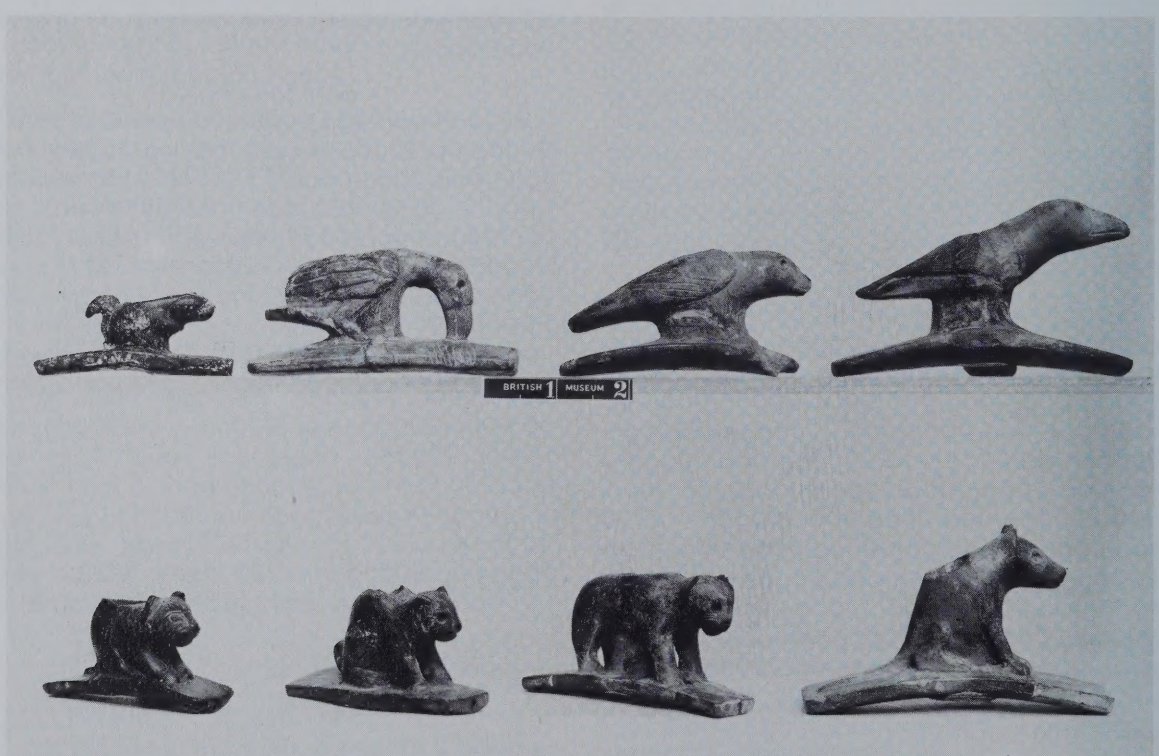


FIG: 21

Hopewell Effigy platform pipes recovered from Ohio sites by Squier and Davis excavations in the mid-1800's. Photo, courtesy of the British Museum and Dr. Sherman Glass, DVM.

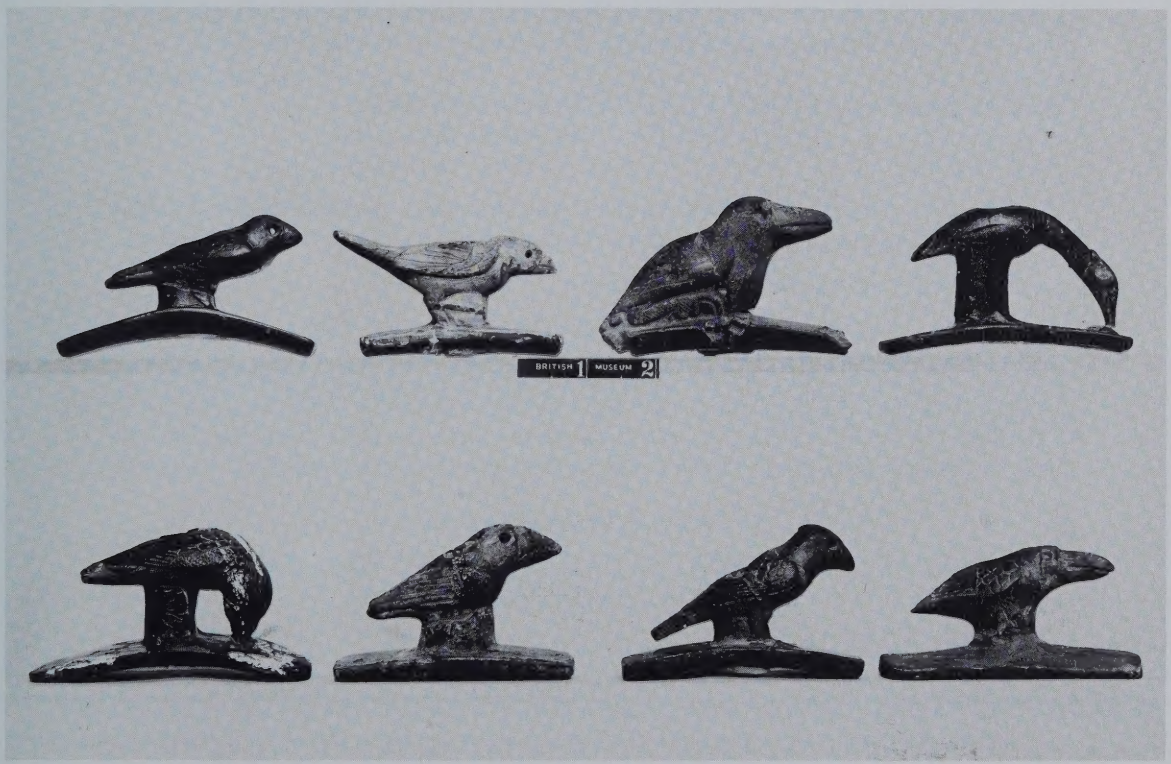


FIG:22 & 23
Fantastic art of the great Hopewell culture of Ohio discovered through excavations by Squier and Davis in the mid-1800's. Photo, courtesy of the British Museum and Dr. Sherman Glass, DVM.

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